



EIGHTEENTH ANNUAL CARMEL
BACH
FESTIVAL

JULY 18 to 24, 1955

Soli Deo Gloria

Joh. Seb. Bach

The inscription written on Bach's works with Bach's own signature.

CARMEL'S EIGHTEENTH ANNUAL BACH FESTIVAL

JULY 18 - 24, 1955

**DEDICATED TO THE MEMORY OF
HAZEL WATROUS
CO-FOUNDER OF THE BACH FESTIVAL**

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CARMEL BACH FESTIVAL

GASTONE USIGLI
CONDUCTOR AND MUSICAL DIRECTOR

DENNY-WATROUS MANAGEMENT

FOUNDER AND PRODUCING MANAGER

The 1955 Carmel Bach Festival is the outgrowth of twenty-three years of community music making. The year 1932 marked the beginning when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michel Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. The Carmel Music Society sponsored the enterprise and during the next year rendered generous financial support toward keeping Michel Penha as the Orchestra's leader. Many individuals, as well, contributed toward the support of the orchestra, an Association being formed for that purpose. For three years Michel Penha conducted the Orchestra, and the Denny-Watrous Management presented his Quartet in summer chamber concerts, featuring the Orchestra in special events. When his work called him away they engaged Ernst Bacon as conductor, and it was during the year that he was here that the Denny-Watrous Management, with his inspired conducting and co-operation, initiated the first Carmel Bach Festival in the summer of 1935.

Sascha Jacobinoff conducted the 1936 Festival, and Michel Penha returned to direct in 1937. 1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, has been re-engaged every year since, taking the podium for the fifteenth consecutive time in this festival.

The Producing Management would express its deepest appreciation and thanks to the Bach Festival Committees, to the Soloists and Participants, to the Musician's Union of Monterey County, to the Pine Cone, the Spectator, the Monterey Peninsula Herald, Carmel Music Society, Graham Music Company, San Francisco Examiner, San Francisco Chronicle, Musical Courier, KXXX, KMBY, Musical America, the West Coast Press, Marvin H. Blake, Representative of the Rieger Organ, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, to La Playa Hotel, Pine Inn, and the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus and Orchestra, the staff and ushers, and to all who have labored and co-operated to make the 1955 Bach Festival a success.

BACH FESTIVAL STAFF

GASTONE USIGLI, Choral Director
Gilbert Boyer, Assistant Choral Director
Charles Fulkerson, Assistant Conductor
Ross E. Crouch, Stage Technician
George Eardley, Piano Tuning
Ralph Linsley, Southern Calif. Representative

Paul Veneklasen, Coordinator of Southern Calif. Choral Group.
Jean and Charles Fulkerson, Librarians
Rhoda Johnson, Costumes
Patricia Doolittle, Head Usher
Clarence Goad, Ramon Wilson, Box Office
Arthur McEwen, Official Photographer

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Hedy De Rimanoczy	Eugene Wilson	
Edwina Smith		Bassoons
Myra Mosher		Harold Hanson
Leon Field	Contrabasses	Gordon Solie
Donna Lerew	Richard T. Andrews	
	Audrey Culley	
Second Violins	Piano	French Horns
Viola Fuehr, Principal	Ralph Linsley	Willard Culley
Marilynn Tillema	Charles Fulkerson	Alan Robinson
Donna Lee Wall		
Pauline Shoup	Organ	Trumpets
Ella Mae Turner	Robert Forbes	Charles Daval
Peggy Plunkett		Walter Laursen
	Flutes	Deane Pennock
Violas	Sheridan Stokes	
Mary James, Principal	Margaret Mee	Tympani
Linn Pottle		Peggy Cunningham
Chris Kuzell	Clarinets	John Fields
Catherine Petersen	James Luke	
	Franklyn Stokes	Heralding Trombones
		Gordon Stewart
		Donald Stewart
		Alan Stewart
		Jerome Jansen

MEMBERS OF THE BACH FESTIVAL CHORUS

First Sopranos	Altos	Basses
Helen Aron	Betty Axup	Joseph Axup
Virginia Christensen	Nancie Brown	Eugene Abinante
Patricia Doolittle	Charis Buckminster	Michael Birkle
Alma Elwood	Ruth Cooke	William Bishop
Nancy Foster	Mary Lou Ellis	Douglas Calley
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Yvonne Le Roux	Elizabeth Krog	Wallace E. Doolittle
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Marian Parker	Gertrude E. Maxey	William Handley
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Gertrude Ralph	Barbara Nonnenman	Everett Mann
Ruth Scates	Peggy Samii	Edgar Pepka
Anastasia Spurlin	Gloria Treseider	David Schoenbrod
	Marian Vree	Laurence Thompson
Second Sopranos		Paul Veneklasen
Anne M. Bell	Tenors	Michael Zacccone
June Egger	John Chaffey	
Marijean Estey	Robert Deisenroth	
Julie Fisher	Robert Faris	
Sally Hazzard	James Gordon	
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MONDAY . . . JULY 18 . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
GASTONE USIGLI . . . CONDUCTOR

SOLOISTS

NANNETTE LEVI, Violin. WILLIAM HARRY, Cello. SHERIDAN STOKES, Piccolo.
RALPH LINSLEY, CHARLES FULKERSON, Piano.

PROGRAM

Magnificat and Gloria from "The Magnificat"
BACH FESTIVAL CHORUS

J. S. Bach
(1685-1750)

Overture No. 1, C major

Grave-Vivace-Grave—Courante—Gavotte I—Gavotte II—Forlane—Menuet I—
Menuet II—Bourree I—Bourree II—Passepied I—Passepied II

JEAN STEVENS, GEORGE SALNER, Solo Oboe
HAROLD HANSON, Solo Bassoon

Toccata and Ricercare

Transcribed by Gastone Usigli

Frescobaldi
(1583-1643)

Concerto for Violin, Cello and Orchestra

Allegro—Largo—Allegro

Handel
(1685-1759)

NANNETTE LEVI, WILLIAM HARRY

Concerto No. 5, C major for Piccolo and Orchestra

Allegro—Andante—Allegro assai

Vivaldi
(1675-1741)

SHERIDAN STOKES

INTERMISSION

Concerto C major for Two Pianos and Orchestra

Allegro moderato—Adagio ovvero Largo—Allegro (Fuga)

J. S. Bach

RALPH LINSLEY, CHARLES FULKERSON

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TUESDAY.... JULY 19 3 P.M.

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J. S. BACH (1685-1750)

Six Chorales

- a. Come, Holy Spirit, Lord, God (Chorale Invention)
- b. All praise to Jesus' Hallowed Name (Chorale Prelude)
- c. See the Lord of Life and Light (Chorale Canon)
- d. O Man, bemoan thy Grievous Sin (Ornamented Chorale)
- e. A Mighty Fortress (Chorale Fantasy)
- f. Jesu, my Joy (Chorale Prelude)

Dorian Toccata

HENRY PURCELL (1659-1695)

"Ceremonial Music" for Trumpets, Tympani and Organ

- a. Voluntary in C major
- b. Trumpet Voluntary
- c. The Doxology (Old Hundredth)
- d. Bell Symphony (Based on descending scale of Westminster Chimes)
- e. Trumpet Tune

CHARLES DAVAL, WALTER LAURSEN, Trumpets.

JOHN FIELDS, Tympani.

The "Ceremonial Music" of Henry Purcell, as scored for two trumpets, tympani and organ will be heard for the first time in these concerts. The combination of the organ with other instruments was quite common during the Baroque Era. For especially festive occasions Purcell liked to enhance the music of the Chapel Royal and of Westminster Abbey, where he was organist, in that manner. The secular element is quite strong in Purcell's compositions for the Church — and accordingly, this "Ceremonial Music" represents in its five movements an early example of that type.

J. S. BACH

The Old Year has passed away (Chorale Prelude)

"Pedal Exercitum" (Bach's only composition for the feet alone)

Prelude and Fugue in A minor

Thy Throne I now approach (Bach's last composition, dictated from his deathbed to his student Altnikol)

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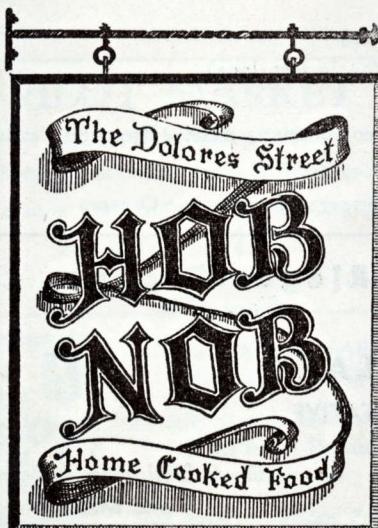


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TUESDAY.... JULY 19 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
GASTONE USIGLI..... CONDUCTOR

S O L O I S T S

NANNETTE LEVI, Violin. SHERIDAN STOKES, Flute.

P R O G R A M

Brandenburg Concerto No. II, F major
Allegro—Andante—Allegro assai

J. S. Bach
(1685-1750)

RONALD STOFFEL, Solo Violin. MARGARET MEE, Solo Flute.
JEAN STEVENS, Solo Oboe. CHARLES DAVAL, Solo Trumpet.

The Four Seasons (Edited by B. Molinari)

Vivaldi
(1675-1741)

NANNETTE LEVI, Solo Violin.

RONALD STOFFEL, Violin II. MAXINE McLAIN, Violin III.
MARY JAMES, Viola I. WILLIAM HARRY, Cello I.
RICHARD T. ANDREWS, Contrabass I.

1. Spring. (Allegro—Largo—Danza Pastorale)

Spring is greeted by the festive song of birds . . . with sweet murmur the brooklet flows . . . the sky darkens . . . after the storm the birds resume their song . . . the shepherd sleeps in the blossoming meadow . . . nymphs dance to the festive tune of the bagpipe.

2. Summer. (Andantino mosso—Adagio—Presto)

The fierce sun causes men, animals and plants to languish . . . the cuckoo is heard, then the turtle-dove and goldfinch . . . a gentle zephyr blows but is soon challenged by the boreal wind . . . the shepherd senses a storm and is sad . . . from ominous skies rain falls on the cornfields.

3. Autumn. (Allegro—Adagio—Allegro)

With dance and song the farmer rejoices over his crops in the fragrant air . . . Bacchus lures him to sleep . . . at sunrise horns announce the departure of the hunters . . . they pursue the fleeing, weary animal to his death.

4. Winter. (Allegro non molto—Largo—Allegro)

To shiver in the cold wind, stamping one's feet . . . to find comfort near a fire while rain is pelting . . . to walk gingerly over the ice . . . to run, slip and fall . . . to hurry on ice that breaks . . . to be slashed by battling winds . . . this is winter, but it can bring joy.

I N T E R M I S S I O N

Concerto K. 313, G major for Flute and Orchestra

Mozart

Allegro maestoso—Adagio ma non troppo—Rondo (Tempo di menuetto) (1756-1791)

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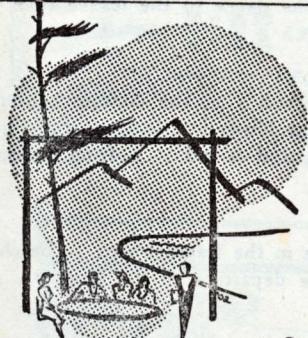
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TWO RECITALS OF CHAMBER MUSIC — CARMEL WOMAN'S CLUB THURSDAY . . . JULY 21 . . . 11 A.M.

Trio K.498, E flat major for Viola, Clarinet and Piano
Andante—Menuetto—Allegretto

Mozart
(1756-1791)

MARY JAMES, JAMES LUKE, RALPH LINSLEY

Sonata E minor for Cello and Figured Bass
Adagio molto—Allemanda—Andante—Giga

Ariosti
(1666-1740)

MARIE MANAHAN

Baroque Arias of the 17th Century
Quanto è bello
Canzonetta
Non la volete intendere
Se mi toglie
Chi Vuole innamorarsi

Abatini
Abatini
Rontani
Rossi
Rossi
A. Scarlatti

JAMES SCHWABACHER

Sonata K. 454, B flat major for Violin and Piano
Largo—Allegro—Andante—Allegretto

Mozart

RONALD STOFFEL, RALPH LINSLEY

SATURDAY . . . JULY 23 . . . 11 A.M.

The Fifteen Two Part Inventions

J. S. Bach
(1685-1750)

RALPH LINSLEY

Sonata G minor for Cello and Piano
Vivace—Adagio—Allegro

J. S. Bach

WILLIAM HARRY, RALPH LINSLEY

Sonata G major for Flute, Viola, Cello and Figured Bass
Vivace—Andante—Vivace

Telemann
(1681-1767)

MARGARET MEE, CHRIS KUZELL, JEAN FULKERSON

Sonata No. 3, E major for Violin and Piano
Adagio—Allegro—Adagio ma non troppo—Allegro

J. S. Bach

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CONCERT SUNSET SCHOOL AUDITORIUM
GASTONE USIGLI..... CONDUCTOR

Soloists

LUDWIG ALTMAN, Organ. MAXIM SCHAPIRO, Piano.
ALAN ROBINSON, WILLARD CULLEY, Hunting Horn.

PROGRAM

Suite for Strings (Edited by E. Bonelli)
Introduzione—Aria—Allegro

Marcello
(1686-1739)

Concerto E flat major for Two Hunting Horns and Orchestra
Maestoso—Allegro—Grave—Vivace

Telemann
(1681-1767)

ALAN ROBINSON, WILLARD CULLEY

Excerpts from "The Art of the Fugue" (Orchestrated by Gastone Usigli)
Fugues IV, V, VII, IX

J. S. Bach
(1685-1750)

Concerto No. 10, D minor for Organ and Orchestra
Adagio—Allegro—Adagio—Allegro

Handel
(1685-1759)

Sinfonia for Organ and Orchestra (Cantata No. 35)

J. S. Bach

LUDWIG ALTMAN

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Concerto D minor for Piano and Orchestra
Allegro—Adagio—Allegro

J. S. Bach

MAXIM SCHAPIRO

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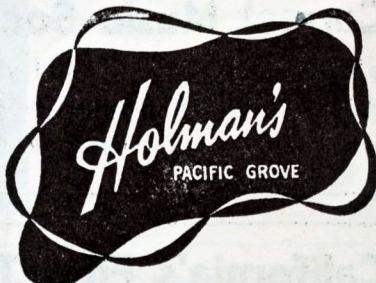
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GASTONE USIGLI CONDUCTOR

SOLOISTS

LILLIAN STEUBER, Piano.

MARGARET MEE, Flute. CHARLES FULKERSON, Piano.

PROGRAM

Brandenburg Concerto No. VI, B flat major

Allegro moderato—Adagio ma non troppo—Allegro

J. S. Bach
(1685-1750)

MARY JAMES, LINN POTTLE, Solo Viola

Sonata No. 1, B minor for Flute and Piano

Andante—Largo e dolce—Presto—Allegro

MARGARET MEE, CHARLES FULKERSON

Fantasia, C minor

Preludes and Fugues from the "Well-Tempered Klavier"

F minor, Vol. II

C sharp major, Vol. I

Toccata, C minor

LILLIAN STEUBER

INTERMISSION

Fantasia and Fugue, A minor

French Suite, No. 6, E major

Allemande—Courante—Sarabande—Gavotte—Polonaise—Bourree—
Menuet—Gigue

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**CONCERT SUNSET SCHOOL AUDITORIUM
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SOLOISTS

KATHERINE HILGENBERG, Contralto. MARIE MANAHAN, Cello.
LILLIAN STEUBER, Piano.

PROGRAM

Brandenburg Concerto No. IV, G major
Allegro—Andante—Presto

J. S. Bach
(1685-1750)

NANNETTE LEVI, Solo Violin.

SHERIDAN STOKES, MARGARET MEE, Solo Flute.

Cantata No 53, "Strike the Hour"

J. S. Bach

KATHERINE HILGENBERG

Concerto A major for Cello and Orchestra (Edited by O. Ravanello)
Allegro—Larghetto—Allegro assai

Tartini
(1692-1770)

MARIE MANAHAN

INTERMISSION

Concerto K. 467, G major for Piano and Orchestra

Mozart
(1756-1791)

Allegro maestoso—Andante—Allegro vivace assai

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SOLOISTS

PHYLLIS MOFFET, Soprano. CORA BURT LAURIDSEN, Mezzo-Soprano.
KATHERINE HILGENBERG, Contralto. JAMES SCHWABACHER, Tenor.
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(1685-1750)

1. Chorus, Kyrie Eleison, Lord have mercy upon us.
2. Duet, Christe Eleison, Christ have mercy upon us.
3. Chorus, Kyrie Eleison, Lord have mercy upon us.
4. Chorus, Gloria in excelsis Deo, Glory be to God on high.
5. Aria, soprano, Laudamus te, We praise Thee.
6. Chorus, Gratias agimus, We give thanks.
7. Duet, soprano, tenor, Dominus Deus, O Lord God.
8. Chorus, Qui tollis, That takest away the sins of the world.
9. Aria, alto, Qui sedes, Thou that sittest.
10. Aria, bass, Quoniam tu Solus Sanctus, For Thou art holy.
11. Chorus, Cum Sancto Spiritu, With the Holy Ghost.
12. Chorus, Credo in unum Deum, I believe in one God.
13. Chorus, Patrem omnipotentem, The Father Almighty.
14. Duet, soprano, alto, Et in unum Dominum, And in one Lord.
15. Chorus, Et incarnatus est, And was incarnate.
16. Quartet, Crucifixus, And was crucified.
17. Chorus, Et resurrexit, And the third day He arose.
18. Aria, bass, Et in spiritum sanctum, And I believe in the Holy Ghost.
19. Chorus, Confiteor unum baptisma, I believe in one baptism.
20. Chorus, Sanctus, Sanctus, Holy, Holy.
21. Aria, tenor, Benedictus, Blessed is He.
22. Chorus, Osanna, Hosanna.
23. Aria, alto, Agnes Dei, O Lamb of God.
24. Chorus, Dona nobis pacem, Grant us Thy peace.

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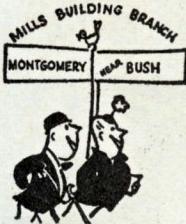
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